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PAINTINGS
OF
THE WEST



BABCOCK GALLERIES

19 EAST 49th STREET

NEW YORK

24931

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In keeping with our plan to advance the work of the men who devote their best talents and energies to distinctly western motifs we are pleased to distribute this brochure.

We shall always have examples by these men on view and it is our hope that many of our serious minded art lovers will see the advantage of a purely American Room and give a part of their collection to these strictly American subjects. By hanging them in a group there is obtained an adequate idea of the people and times as the painting of one artist must naturally complement that of the others.

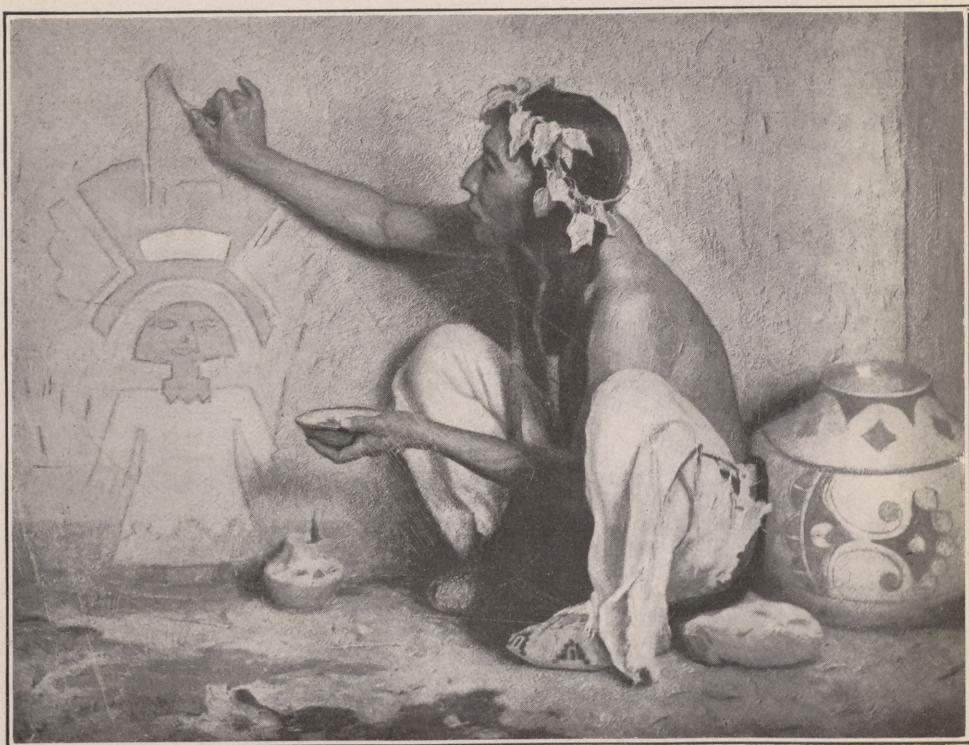
BABCOCK GALLERIES

Est. by John Snedecor, 1852

19 E. 49th Street, New York.

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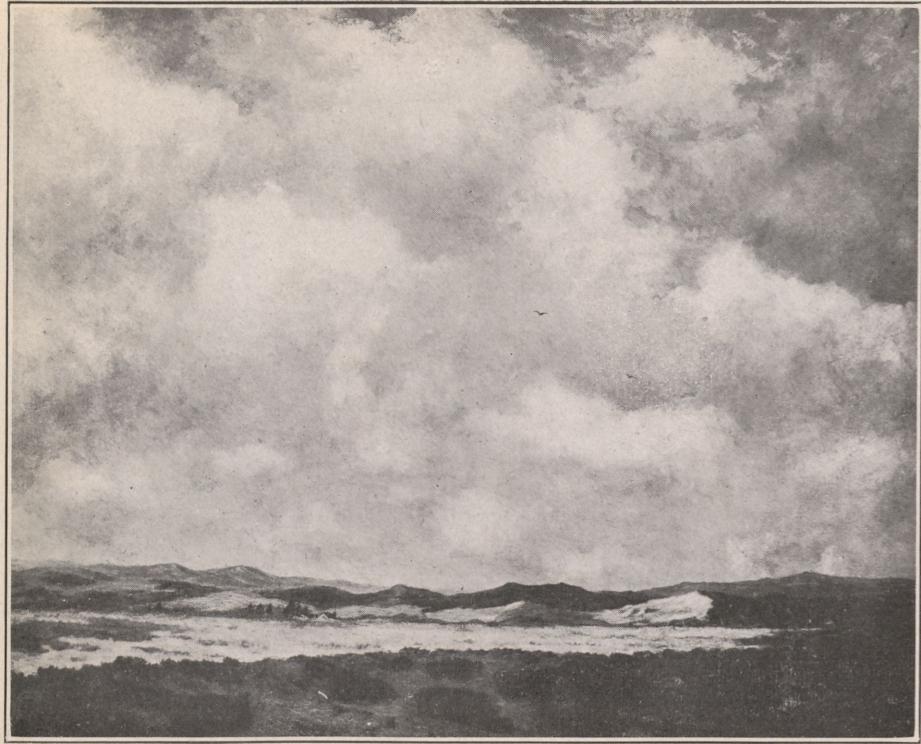
1920



THE KATCHINA PAINTER

E. IRVING COUSE. Of all the artists who have drawn inspiration from Western motifs none have exceeded Mr. Couse in presenting his theme in such a way that practically every Museum in the country have been obliged to acquire at least one of his representative canvases for their permanent collection. Possibly this is because as he says: "His interest has always been the domestic side of the Indian rather than the usual conception of the Indian always on the warpath and I have tried to depict their picturesque life from the standpoint of one who enjoys their dances, ceremonies and daily life with its wild and savage color and character. The Indian is just as human as the white man and has many qualities which to my mind might well be imitated."

A splendid testimony to the work of this artist are the many prizes awarded by Juries to his Indian compositions.



ARIZONA CLOUDS

ALBERT L. GROLL. Upon his return to America after the completion of his art studies in Europe, Mr. Groll gave particular consideration to the selection of a subject that would forever identify him with American art. When one of his landscapes is put on exhibition we immediately think of those great stretches of our western country.

John C. VanDyke in his book on "The Desert" repeatedly expresses the opinion that the grandeur of western scenery does not lend to pictorial interpretation. Mr. Groll has in a series of pictures proved that those wild regions possess not only pictorial elements of rare beauty but that their characteristics can be translated with poetic beauty.

After years of study Mr. Groll says today that no subject has ever in the slightest degree drawn his mind and brush away from the West, whose appeal to him becomes greater with every trip he makes.

By devoting his undivided talent to the West, Mr. Groll shows us a picturesqueness in the vast unpainted country which few had previously suspected. Miss Mechlin says of him "one who makes his subject rather than one who is made by it."



THE OPEN RANGE

W. HERBERT DUNTON. Though born in Maine he early accepted Horace Greely's advice and went West. Here we find him in his early youth digging here and studying there in order to equip himself with the knowledge necessary to paint the West so the layman would be pleased and the pioneer not offended. With the touch of the born artist he takes his prospector and makes him to realize that his duty is to endure hardship and privation, to locate for mankind those treasures of nature which are required. His Indians go not forth on parade but seek the buffalo or other foods necessary for the family larder. It is real people doing real things that he sees in the West regardless whether they be red or white skin.



THE CORN MAIDENS OF TAOS

BERT G. PHILLIPS. "Sometimes I ask myself I ask myself why I remain away from the "Land of Civilization" but never before have I tried to formulate a reply. I have simply been content to stay on. The charm of the great stretches of mountain and plains and the interest of their inhabitants is never ending. As I visit their villages and talk with my Indian friends I see and hear the young bucks wrapped in their white blankets standing on the bridge singing a love song in the moonlight and I feel the romance of youth, so the answer comes as I write and I believe that it is the romance of this great pure aired land that makes the most lasting impression on my mind and heart."



LOOPS AND SWIFT HORSES ARE Surer THAN LEAD

CHARLES M. RUSSELL. While Mr. Russell says that his pictures would drive the impressionist into hysterics, yet we must not lose sight of the fact that regular folks still like story telling pictures.

Of himself the artist tells us "have tried to draw and paint since a small boy. Born at St. Louis and since fifteen have lived in Montana where he worked with cow men not dreaming of ever painting for a living. This gave him a priceless foundation of knowledge now that the West is such a changed country. The buffalo have gone—even the old time cow men with their great herds and the farmer has plowed under all the picturesque West. But for her great mountain ranges Montana would be no different to any other farming state. So this boy who studied the paintings of Carl Weimer that earliest of Indian painters has built his studio at Great Falls where he is trying to paint the life he lived and loves.



AN ARIZONA FREIGHTER

FRANK TENNEY JOHNSON. Another of the few artists whose experiences of youth find expression in his pictures.

"There is so much of appeal in all of the life of the great West, that it becomes a difficult matter to single out any one phase and be content to name that as the most interesting of them all, for each is dependent upon the other to complete the grand total which we call western life.

The mighty mountains, with their rocky fastnesses, placid lakes and wonderful forests; vasts, silent stretches of desert with canyon and mesa and wind-eroded rocks as colorful as the rainbow; far reaching prairies and uplands carpeted with wild flowers and waving grasses or the pungent sage, — all these make a fit setting for the picturesque remnants of the life of the old West, that have passed away forever and are but a memory.

And so it is that the Cowpuncher, Indian, Freighter, Prospector, and Mountainman, with their animals and outfits of today appeal to me more forcibly than anything else, because in them I see again the old days of the frontier. They take me back to the scenes of my boyhood along the Overland Trail upon the wild rolling prairie."



CHIEF GROUND HAWK FLOWER

JULIUS ROLSHOVEN. How differently the West appeals to the artist is no better shown than in the work of Julius Rolshoven, the student of the great American Master, Duveneck.

Having spent so many years in sunny Italy he naturally sees the original American wrapped in the vivid color of his beautiful Florence. The sparkling brilliancy of the high altitude of New Mexico gives him all the joy of color which can be found nowhere else. The sky reminds him of the blue of the Mediterranean and the striking color of the native Indian dress repeat what the tourist finds in those parts of Europe where primitive tradition and costumes remain.



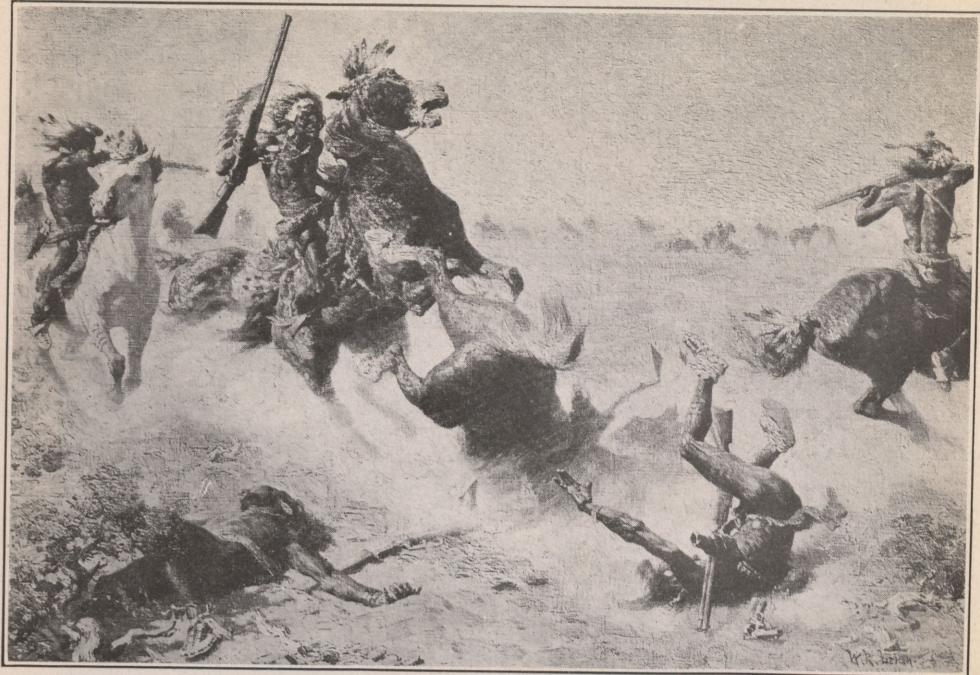
INDIAN GIRL

ERNEST L. BLUMENSCHIN. In his American Magazine article on the Taos Indians, Mr. Blumenschein says:—

The Indians of Taos, have resisted all enemies for these many centuries during which they gradually developed the grand little democracy of the Pueblos, self-governing, self-supporting, self-respecting.

In their executive underground councils the officers elected by the people make rules to counteract all the out-Fountainbleau or Lebanon; desert lands as alluring as The side influence that might destroy their traditions.

And so far the old wise men have done well. The monthly dances are thanks to their great god above for the corn and the beans; the Pueblo blood is not mixed with white; and more to our particular point, the Indian of Taos wears the Clothes of an Indian.



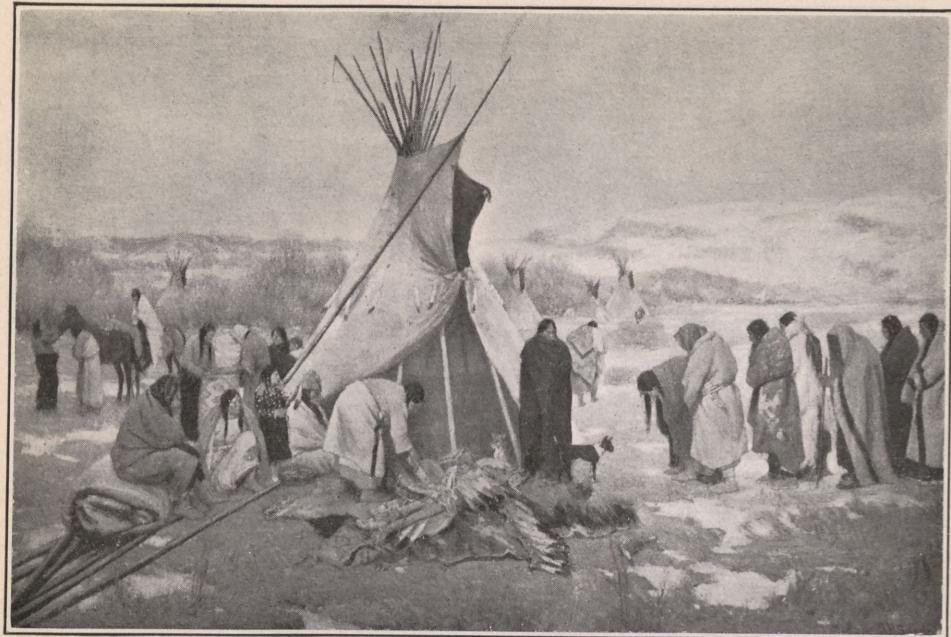
THE NARROWING CIRCLE

WILLIAM R. LEIGH. One of our great landscape artists in speaking of Mr. Leigh referred to how well he got along with the Indians and naturally we would expect him to view the Indians not as a stand-off but rather close at hand and from this intimate knowledge he can say:

"The Hopi and in fact all Pueblo Indians are mentally little more than children. The policy of the Government agents among them is never to break faith with the Indian with whom your word must be as good as your bond."

The Hopi children when I am painting will crowd about with the keenest interest but never steal or damage anything. Their comments about my work are intelligent as they are naturally keen observers."

This is splendid testimony from a man who goes to the greatest possible pains to secure the largest possible accuracy in all his pictures of the West to which he brings a most complete knowledge of animals making his paintings not to break faith with nature.



THE MOURNERS

J. H. SHARP. "It is difficult to say what most appeals to me but I think the home life and traditions and experiences of the Northern or Plains Indians."

"Many of the things I complete at Taos are studies and compositions made in the North, simply because these Indians still live in a community and it is easier to get models day after day while the Indians are so scattered over a large Reservation, with their tribal and community relations changing into individual farmers and stock raisers. In past years I have seen so many things and made studies that probably no other living artist ever saw, such as the Tobacco Dance, Graves, Burials, etc. that if I do not paint them no one ever will."



GOING EAST

WALTER UFER. "I choose my motifs and take my models to my motifs. I design the painting there. I do not make any small sketches of my models first but put my full vitality and enthusiasm into the one and original painting.

Studio work dulls the mind and the artists palette. I do not use the camera, in fact know nothing of photography.

A large painting must have the same strength and freshness that a small sketch has, and to make a large painting you must go at it just the same way as if you were making a small one.

I paint one motif only once and drop it seeking another.

Such paintings will live long into the future."

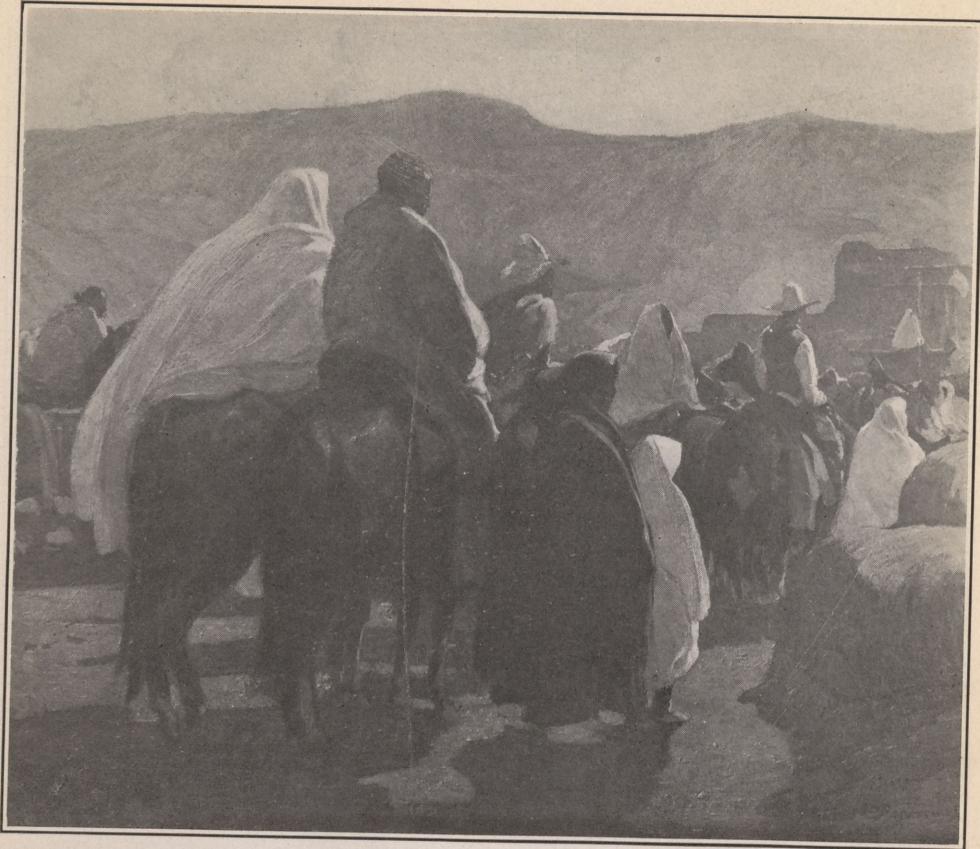


THE CONVERT

VICTOR HIGGINS. "The West is composite and it fascinates me.

In the West are forests as luxurious as the forests of Fountainbleau or Lebanon; desert lands as alluring as The Sahara; and mountains most mysterious. Canons and mesas that reveal the construction of the earth, with walls as fantastic as facades of Dravidian Temples. An architecture, alas fast disappearing, as homogeneous as the structures of Palestine and the northern coast of Africa; and people as old as the peoples of history; with customs and costumes as ancient as their traditions. And all this is not the shifting of playhouse scenes but the erosion and growth of thousands of years, furrowed for centuries by Western rains, dried by Western winds and baked by Western suns.

Nearly all that the world has, the West has in nature, fused with its own eternal self."



DAY OF THE FIESTE

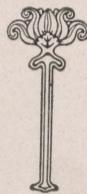
O. E. BERNINGHAUS. Takes special pride in finding the themes for his Indians as they fit into the grandeur of nature and he views the Southwest and its natives as distinctly American. "The picturesqueness of their semi-barbaric life together with their historic background go a far way to stimulate the imagination of an artist.."

"The vast expanse of sky, land, the mountains, the sage brush, to say nothing of its people all have an attraction which to me is almost magnetic."

"I love and paint the life outdoors, the Indian and his ponies in their picturesque habits and customs. The Indian Ponies are especially interesting to me. I believe they are as much a part of the West as are his masters, the mountains or plains, and whether it be in the sunlight of midday or in the light of the moon, the wiry little cayuse usually occupies a prominent part in the composition."

PAINTINGS BY CONTEMPORARY ARTISTS
AND THE
RECOGNIZED AMERICAN MASTERS

BIWEEKLY EXHIBITIONS DURING
THE SEASON



CATALOGUES MAILED ON REQUEST

